

THE RCM MAGAZINE



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EDITORIAL

They have a saying in the Army that "the Regiment remains"; meaning that the Black Watch is always the same Black Watch, however often its personnel has changed in the passage of time. And the possibility of applying this aphorism to any institution in the world is the test of that institution's individuality, vitality and permanence.

It is our pride that the Royal College has long established its claim to be such a living entity—an *alma mater et nutrix*, sending forth into the larger world an army of students stamped with characteristics which they have acquired from their apprenticeship in her fold. And the same claim may be made, in a smaller way, for the R.C.M. Magazine. Intended at first to be little more than a chronicle of domestic events, it developed in a short time, owing to the wisdom of its early editors, a personality of its own which is now adult and secure.

The original idea came to A. Aitken Crawshaw, as a College student, who may be called our Founder, and also our Benefactor, since it was he who, as the first Editor (1904-1909), well and truly laid the foundations of its success. Since his reign the Editors have been:—

H. C. Colles	...	...	...	...	1909
T. F. Dunhill	...	...	...	...	1915
H. H. Howells	...	...	...	...	1920
R. Graham Carritt	...	...	...	...	1925
Frank Howes	...	...	...	...	1930
Marion M. Scott	...	...	...	...	1936

And now the time has come when Miss Scott feels that she must hand over her responsibilities to a successor. To say that this decision met with genuine regret would be an absurd under-statement. To those concerned it came as a bombshell, spreading dismay. Her eight years is not only a record in our annals, but they include all the disheartening difficulties of five war years, surmounted with unyielding energy and courage. No one, therefore, can cavil if, now that the sun is creeping over the horizon, she feels the moment has come for her to sing her *Nunc Dimittis*. For those eight years she has given unstintingly of her untiring vigour and notable scholarship, and the measure of our regret is the index of our gratitude.

Until a new permanent Editor is appointed—and it is not easy to lay hands at a moment's notice on anyone with the wisdom and initiative of the past Editors—the Magazine Committee have asked me to quit the armchair of my retirement, and help them over a difficult interregnum. And who can resist a compliment so worded that one would seem to be conferring a favour?

P. C. BUCK.

DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1944

When we dispersed for the holidays eight weeks ago, it really did seem doubtful whether we could hope to come back to anything like normal conditions this term. For the first time in the five years of the war we had been compelled to cancel concerts and rehearsals, because we simply could not take the risk of having large numbers of people in one place. While the intensive "blitzes" of the past had left us fair relief by day, the "flying-bombs" came at any hour, with very little warning, and with devastating blast and splintering. We had no choice but to keep ourselves dispersed as much as possible.

And now here we are all back again, and our building has no new scars. There may yet be air raids of this or other kinds, but the risk may not interfere with normal planning for a normal war-time term. And we have this further satisfaction, that the flying-bomb attack, grievous and tragic as it was to so many innocent sufferers, diverted to London at least a part of the enemy's ruthlessness and venom, which might otherwise have been directed to destroying our soldiers in France. Eight thousand of these missiles, flung at the beaches in Normandy, might have altered the situation there very seriously indeed. It was an important factor that the great target of London was here, to obsess the German mind and baffle his strategy.

And what breathless days of victory we have seen in these past eight weeks! The war is not over, but the pattern of its end is at least beginning to be clear, and we can now, for the first time in five years, look forward to the gradual return of a saner life, and to an eventual healing of some of the more grievous wounds of our nation and of our civilisation. Five years ago we decided, so far as this College was concerned, that we would carry on our work as best we could, so long as our building was habitable and our students and staff able and willing to come. We have been providentially spared any serious material damage, and even the most drastic calls of National Service have left us many talented young students and most of the older devoted members of our staff. We have preserved our framework, and when the relief of peace allows us to expand again, all the essentials for that expansion are intact. Again I must tell you, however, that on the clerical and domestic side we are still very hard pressed indeed. We have not half the staff we ought to have to maintain all our domestic services and we are not likely to be relieved until national labour is greatly eased. I rely on you, therefore, to be as careful and as tidy as you can, sparing everyone as much trouble and labour as possible. We shall have to ask you again to volunteer for fire-watching and some forms of domestic help. Keep an eye on the notice-boards, and count it a real and essential service of the College to give this help.

We have to-day a large number of new students, including a considerable group of most promising new scholars. All of you, as well as many of those who were here last year or longer, will stay with us, we hope, long enough to live through the change from war to peace. On your talents will largely depend the quality of the new activities that peace will bring. You may see the return of many who are away fighting for us; whose adventures and experiences have so profoundly interrupted careers that began with fine promise here. Some, alas! will not return. They will have bought our freedom with their lives. But those who do come back are going to be given the fairest chance of recuperation and reinstatement that it is in our power to bestow.

The coming world needs you all, past students, serving students, and present students. And I have no misgivings either as to your quality, or as to the demands on that quality which will be made by the world

that is to be. Whatever changes may occur—and they will be great and far-reaching—in our social and economic life, they will intensify rather than diminish the habits of scientific production, of large-scale planning, of greater and greater organisation of national and international activities of which the war has in many ways so ruthlessly accelerated.

We were all born into an age of machines, and these machines are now unalterably the first necessities of our organised life. We live to-day, as we fight to-day, by mass-production, mass-communication, mass-suggestion. None of these things in itself is either good or evil, but all of them, as we know only too well, can be directed to good or to evil ends. And all of them tend to regard the individual as a mere cog in a vast and uncomprehended mechanism. More and more the growth of an individual character or an individual talent must take place, if at all, outside the routine of the factory or office. Man has not lost his creative and enterprising spirit, but he cannot exercise it adequately in nine out of ten of the occupations which are open to him.

By virtue of these same tendencies, we shall find ourselves with more and more leisure. We shall be more spoonfed. We shall be clothed, we shall be housed, we shall be taught, doctored, insured and pensioned, with no more personal effort than the filling of a few forms. With the help of the machines and the organisation which the machines make possible, we can satisfy most of our material wants in shorter working hours than ever before. What are we going to do with the rest of our time?

In the middle ages—and, indeed, up to the 19th century—"totalitarian" war was unthinkable. Nine men and women out of ten had to dig, or spin, or starve. Very few men could be spared either to make weapons or use them. We have vanquished most of that manual toil. How are we to use the time we save? Are we going to find other fruitful outlets for the irrepressible energies of men?

We in this College are among the greatly favoured, for we have a profession which is absorbing, creative, and lifelong. Somehow we must persuade or encourage our fellow-men to find this or some other interest of a creative and satisfying kind, to fill their leisure hours and stimulate their leisure thoughts. This is really our mission, as I see it, whether our province be to create music, to interpret music, or to teach music. It is a duty we share with all artists, all craftsmen, of every nation and of every age. There is no peace in idleness, there is no peace in stagnation, there is no peace in suppression. Peace, whether in the individual or the nation, is a very delicate balance between a satisfying use of our own lives, and a sympathetic consciousness of the lives of others.

We must have a religion of values, human and individual, as well as national and social. And we must find expression for these values, both singly as men and women, and corporately as societies. Is not this precisely the purpose which the arts should serve, and especially our own art of music?

September, 1944.

G. DYSON.

THE MUSICIAN AND WAR-SERVICE

By NORMAN DEMUTH

In the latest number of the R.C.M. Magazine Sir George Dyson has some wise advice to those who doubt the effect of war service on their future. To this advice I would presume to add from my own experience. As in 1915 at the age of 17, so it is in 1944 at the age of 46 (I am writing as from the present year, since the earlier war years have confirmed my opinions). When one is a student one takes oneself and one's particular

"arm of the (music) service" very, very seriously. Music is *the* only thing in the world. When one is less young and has carved out one's career and established even a small reputation, one tends to exaggerate one's importance, and unless care is taken, the Ivory Tower opens its doors too wide. All this is perfectly natural and normal, and praise-worthy up to a point. The trouble is that the bump and resulting fall are inclined to be too violent and brimming.

In the services one lives with people who do not care two low B flats on a Bass Tuba for music, do not know anything about it and have no wish to listen to it. Morally, one is up against a good thing, for it gives the right perspective, and one sees oneself in a far truer light than normally. The factors which count are a sense of humour and an enormous amount of self-control.

When the O.C. crashes into the Mess during a performance of Elgar's Violin Concerto and turns it off with the remark, "Gad, we don't want to listen to this nonsense," the reaction depends on one's attitude to Elgar. At 17 indignation rises to the fore; at 46 one sees the funny side—or perhaps one agrees (shoot!). Similarly, when someone else describes Tchaikowsky's "Romeo and Juliet" as a mere succession of crashing noises, without a tune anywhere (yes, the "big" tune was, at that moment, being chugged out for dear life) and turns the set down to a ppp, it is necessary to remember that we are fighting for freedom of speech and opinion. You will notice the niceties of Army etiquette. The O.C., being the O.C., claimed the right to speak for the rest of the Mess, and turned the set off, whereas t'other fellow, being but a two-pipped Lieutenant, could only turn it down.

When the O.C. pontificates "ex cathedra" and in all seriousness states that "90 per cent. of the people who go to Symphony Concerts are humbugs," the right answer is, "You are commanding the company, sir," followed by a tactical withdrawal to the bathroom.

It is one's pride which learns the best lesson—and here my experiences include both humble status as Subaltern and as Private—pardon, Rifleman. When one has given a performance on what is left of the canteen piano of a brilliant Chopin study, marvelling the while at one's own dexterity, it is salutary to receive at the conclusion a bidding to "Nark it, nark it, we're playin' 'ousey 'ousey." Again, in exalted commissioned rank, when one has found the solitude of an evening in one's own room and is getting busy on the ruled lines, one's pal will probably put his head round the door and tell you to "stop wasting your time and come out for a beer."

Again: "There is a piece on the wireless to-night by a bloke with the same name as yours. Any relation?" Oh, very, very healthy, I assure you, provided that you have been wise and kept quiet about it, for, believe me, even if they did hear your name announced, they did not catch it, and, if they did, they did not apply it to you. In any case, you will not have the work held up against you.

Then there is the Jazz Expert, who comes into the room just as the Russian Dance from "Petrushka" is beginning, does a few quick steps, undergoes a bodily spasm or two, and says: "There is music for you; you couldn't write anything like that."

If you are wise, you keep silent, because you know you couldn't. If you are unwise, you dilate on the finer points of the Ballet and its hidden meanings, convince and interest no one, and miss all the music yourself.

When it is announced that "Private Blenkinsop will hoblige hus with a piece on the pianer" at a sing-song, a voice will probably call "Chuck 'im out." Well, refuse to be chucked and "go on playing regardless"; it is an excellent drill for self-control, and not really a test of courage.

On the other hand, at the right moment the reward comes. At a certain

O.C.T.U. at which I was an instructor for many months, the C.O. asked me if I thought I could write a Regimental March-Past for the monthly passing-out parade. "None of your beastly discords. Just a tune which we can whistle. Ask So-and-so to help you, if you like. He plays the violin." Revenge came each month when I saw every officer and every man standing rigidly to attention while it was played—and, believe it or not, I got five performances every march past! "Thank God it wasn't like that other beastly row of yours." "Never thought you could do it." "And we all have to stand to attention while your ruddy music is played."

Of course, this does not often happen.

There is a fine story which William Murdoch used to tell. A sergeant one day on parade called out, "Any of you fellows know anything about the piano?"

W.M. and three others stepped out of the ranks.

"Well, go and move one from the sergeants' to the officers' mess."

Then the certain very famous violinist, who was told in all innocence, "Go and git yer 'air cut. Yer looks like a bleedin' fiddler."

All this may sound brutal, but it is real, and being up against it and mixing with those who do not care a hoot for you is excellent.

A former pupil of mine at the R.A.M. played the first movement of a Concerto (Beethoven, I think—but I cannot think why) with the unit string band (i.e., orchestra). The next morning he was hailed before the C.O. With the vision of one stripe before his eyes, he saluted smartly and awaited the bouquet.

"Private B., when you were playing the violin last night, there was a dirty mark on the left knee of your battle dress trousers. Don't let that occur again. Fall out." He has not got over it yet.

At the same time, one must remember that there is nothing intentionally harmful or insulting in this attitude. In the services, candour is the keynote, and no one really means half they say.

Although concerts of serious music are often given, they are for the few, unless it is made a parade to ensure an audience; but that few are entitled to what they get. One thing the troops detest is being repeatedly "educated." It takes a Solomon or the Peppin Sisters with the knack of informality to get the party going. In the ordinary way an attractive first-rate female pianist will get over much better than an unattractive first-rate female violinist. Unfair—mais c'est la vie.

A lot of clap-trap is talked about the love for "good music" shown by the troops. I do not know that it is proved simply because an ENSA singer was listened to in silence while she sang in a thin, feeble, toneless voice, missing the top notes by a yard, "Un bel di vedremo," to her own piano accordion accompaniment. It meant, really, that she was wearing a rather short, thin dress and was managing her breathing rather badly—if you get me.

It is said sometimes that war, fighting, and general coarseness and beastliness must destroy "the sensitivity of the artist." Rubbish, and, on the contrary, it sensitises him in contrast, so that when normal life is resumed the whole outlook is wider and more experienced. So far as your own technique goes, it probably will, but, as I know from experience, it will come back in the end.

As for composers—I stand to be corrected, but "Mars, the Bringer of War" was written before Holst went out to the Dardanelles, while "The Lark Ascending" was the outcome of Vaughan-Williams's actual operational experiences in France. So much for "the loss of sensitivity."

Be of good cheer, therefore. There is nothing to worry about on these heads. Think back on those superb performers who fought in the last war. Would you know it if you had not been told? They were just about your age then.

MUSIC IN OXFORD UNIVERSITY

Those who are not acquainted with the rather complicated machinery by which University activities are controlled may have wondered what was the real meaning, and what would be the effect, of the raising of music in the University to the status of a Faculty. The change is, in fact, a very considerable one, made possible only by the existence of a new attitude to music, such as is noticeable at the present time among many public bodies not having specifically musical interests. A matter for regret in some cases is that those musicians whose work and character have made possible the growth of this new spirit have passed into retirement before they could benefit from its results. Here that is not the case, and it is one of the happiest features of the present changes that they have been carried through during the Professorship of Sir Hugh Allen, to whose work in Oxford so much of our musical life is to be traced. It may be explained that each subject whose study is officially recognised by the University is overlooked by a Faculty Board, consisting of some of those employed by the University to teach the subject, together with others whose help may be considered valuable. There are Faculties of Law, Medicine, Theology, Literae Humaniores, and so on. Faculty status gives not only full recognition to a subject, it also gives representation on the general Board of Faculties, and a claim, as of right, to a share in the provision, financial and otherwise, that the University can make for teaching purposes. Admission to Faculty status has been carefully regulated in the past. Older men, perhaps rightly, held strict views about what were proper subjects for University study, and were suspicious of new-fangled or "fancy" additions. Music has long had to be content with the subordinate position of a "Board of Studies." The University, as such, made very little provision for its teaching and would not readily, if at all, accept any responsibility for it. The Professor was expected to be a distinguished man, holding some public position, and almost certainly non-resident in Oxford. He was responsible only for occasional public lectures and the general conduct of the examinations. And his salary was allotted on this basis. The actual teaching was done largely for love and from a sense of responsibility to the subject, by musicians maintained in Oxford by those colleges which supported choral foundations, or, in the case of Dr. Ernest Walker, by Balliol College. The University took no responsibility for these men, although its musical life depended on their efforts, and the realisation that such arrangements were not adequate was the first step towards the provision of better ones.

From now onwards, the Heather Professorship, at present held by Sir Hugh Allen, becomes a full Professorship, equal in standing and emoluments with other Professorships. Three University Lecturers have been appointed to assist the Professor; these are, at present, Dr. Andrews, of New College, Dr. Wellesz, of Lincoln, and Dr. Armstrong, of Christ Church, who is also its Choragus. The University has also given its sanction to a long-term plan for the provision of a well-equipped music-centre, which will include the Holywell music room, and by incorporating the large next-door premises, will provide practice and teaching rooms, libraries, gramophone rooms, and the general stock-in-trade of a music school. The fulfilment of this scheme, which depends upon building and structural alterations, will naturally be a post-war responsibility. The plans, however, have been well and carefully considered, and we may hope that when once it becomes possible to begin work of this kind they will be carried out within a reasonable time.

THOMAS ARMSTRONG.

THE STUDENT AND THE REGISTRAR

By HUGO ANSON

REGISTRAR: Are you crying—or is your face always shiny?

STUDENT: Booh-oo! I'm not crying—I never cry—I've just got a wet face.

REGISTRAR: Your face was almost dry when you last came to see me, but of course I know it has been raining since then.

STUDENT: Booh-oo! I don't like paper work and I want to change my professor—for you see I can't always stay with a wet face.

REGISTRAR: I suppose you mean you don't like your professor?

STUDENT: Not quite that. I mean that my professor doesn't like me and, you see, I do like his paper work so much that it is a pity he doesn't like mine, which always seems to sound exactly like Palestrina in his better moments.

REGISTRAR: Who teaches you?

STUDENT: Count Erpoint.

REGISTRAR: But he is a most popular and even lovable professor. Students have been known to hurt themselves in the scramble to be the first to pick up and thread his notey pearls in the most horizontal way.

STUDENT: Yes, I know. But it's not the pearls but the fifths that I can't pick up.

REGISTRAR: Surely you can find one, and if you can find one you should be able to find the other, for yours are generally consecutive. That's the curious thing about your fifths. They are so friendly that it is almost impossible to keep them apart. It is true that one is generally higher than the other, but such undemocratic class distinction among friends need not really mean very much.

STUDENT: Which do I find first, please? The first, second, upper or lower?

REGISTRAR: That would be telling. I think you had better ask Count Erpoint first—he's sure to have views. I will just whisper, however, that it largely depends on how quickly you can count. If you can count up as quickly as the notes are put down there is just a chance that in Tempo—say, Adagio or Largo, but not Allegro—you may soon be able to light on one of a pair. If I were you, I would always look for the first fifth first, for when you can see what the first fifth looks like there is a greater chance that you may be able to hear what the second one sounds like. They always seem to look worse than they sound, so it is generally better to look first and hear second. You are then able to take up the correct moral attitude on this important question from the very start, and be sure of pleasing Count Erpoint, who likes correct moral attitudes and who is a man to be pleased.

STUDENT: Oh, I see. I had no idea there was so much in it. I think I will try again with Count Erpoint. I needn't cry any more, need I? I thought at first it was just a wet face, but I suppose I really must have been crying.

REGISTRAR: There, there! You needn't cry any more—at least, not unless you try to tell Count Erpoint what I have been saying, and then it is he who will certainly cry first in despair. You will probably be sorry for him and join in, saying again that it is only your wet face. As he won't be able to see you properly through his tears he will probably be deceived and believe you.

STUDENT: Thank you so much—you are kind. I will work really hard—keep the paper work to my nose (it is more comfortable than the grindstone)—and I will try to please Count Erpoint, for he is to be pleased.

(With acknowledgements to Lewis Carroll.)

The student and the registrar

Talked for an hour or so.

They argued always with a voice

Conveniently low:

While all the little fifths they stood

And chattered in a row.

"The time has come," the student said,

"To show me all of these:

The upper ones, the lower ones,

The pairs and even threes—

And why Sir Count Erpoint goes off

The deep end when he sees."

"O student!" said the registrar,

"Adjacent fifths you'll find

If you will dry your face and try

To be extremely kind—

For fifths are super-sensitive,

You'll find they really mind."

"If two bare fifths in two same parts

Appeared in half a bar,

Do you suppose," the student said,

"That they would always jar?"

"I doubt it," said the registrar,

And chuckled, "Ha-he-ha!"

Her face was wet as wet could be;

The registrar's was not.

They could not see a fifth, because

No fifth seemed there to spot.

You see, in counting up, they found

The fifths were sixths—"What, what!"

But all the same some fifths were there,

Determined to be seen.

They shouted, "We're not sixths, but just

Some fifths that got between"—

And this was scarcely odd, because

The music was not clean.

"I weep for you," the student said;

"I deeply sympathise."

With sobs and tears she sorted out

Fifths of the largest size,

Holding her pocket handkerchief

Before her student eyes.

"I know my face is clammy wet;

What must you think of me?

But now Count Erpoint will be pleased

And with me he'll agree—

Disclosing bare adjacent fifths

Is just a kind of spree!"

THE R.C.M. UNION

Two unwonted mishaps marked the Summer Term, namely, the postponement at the eleventh hour of the Annual At Home, which was necessitated by enemy activity with flying bombs, and the unforeseen and much to be regretted retirement of Miss Marion Scott from the Editorship of the Magazine. Though we deplore the fact and will sadly miss her untiring and devoted efforts on its behalf, we cannot wonder at her wish to be free of such labours, and we record our warmest gratitude for her skill in piloting the Magazine through some of the most difficult years in its existence. There remains the problem of finding a fitting successor, but in the meantime we are more than grateful to Sir Percy Buck for coming to the rescue and taking the helm for a time, at least.

I believe I am correct in saying that the At Home has never before in the history of the Union had to be given up, and it was a great disappointment. All preparations were going well, and a delightful programme had been arranged, but under the circumstances it was the only wise thing to do. Instead we may look forward to a Victory At Home!

With the prospect of reprinting the Address List early in 1945, we hope, please send in any change of address, marriages, etc., or pay up, if you have not already done so, well before the end of term and so ensure that your name appears in the new list.

PHYLLIS CAREY FOSTER, Hon. Secretary.

ROYAL COLLEGIAN AT HOME

NOTE: *Material for inclusion in this column in the next issue of the Magazine should reach the Editor or Hon. Secretary not later than the end of Term, December 9th.*

The element of conservatism in the programmes of orchestral concerts in the early days of the war appears to have acted as an unexpected stimulus to new music. Collegians have taken part in the activities of two recently formed societies for promulgating this efflorescence, and directing it into right channels by discussion and debate. The main Summer event of the COMMITTEE FOR THE PROMOTION OF NEW MUSIC was a third Experimental Rehearsal, in association with C.E.M.A., on May 26, at which new works by Norman Demuth and Frederick May were played by the Jacques String Orchestra, conducted by Dr. Reginald Jacques; and for the ensuing discussion Mr. Frank Howes was in the chair. Other young composers represented during the Summer include Franz Reizenstein, Imogen Holst and Norman Fulton; and Millicent Silver, Kendall Taylor and the Irene Richards String Quartet were among the artists taking part in these studio recitals. THE L.P.O. ARTS CLUB, though not exclusively "of our time," is bent on adventure off the beaten track. Chamber works by Norman del Mar, Constant Lambert, Benjamin Britten and Leonard Salzedo were heard between April and July, and on July 20 Joan and Valerie Trimble gave the first English performance of Rachmaninoff's Symphonic Dances. On April 6 Scott Goddard took part in a Brains Trust, and on June 1 John Ireland's piano music was the subject of an illustrated talk. Artists taking part in other Summer meetings included Audrey Piggott, Eric Harrison, Franz Reizenstein and the Menges Quartet.

At MORLEY COLLEGE Michael Tippet's first string quartet was played on May 13, and on June 3 Norcen Mason, Susan Rosza and Leonard Salzedo and his string ensemble took part in a concert at which the Morley College choir was conducted by Michael Tippet. At FRIENDS' HOUSE, Euston Road, the same choir sang Britten's "Hymn to St. Cecilia" on June 21, and Benjamin Britten and Peter Pears took part in a performance of Vaughan Williams's "On Wenlock Edge." On April 20 Britten's

"Serenade for tenor, horn and string orchestra" was given at a BOOSEY AND HAWKES concert at the Wigmore Hall by Peter Pears, Denis Brain and the Boyd Neel Orchestra. "Tempo," the Boosey and Hawkes magazine which acts as a mouthpiece for contemporary music, is now being issued quarterly, edited by Ernest Chapman. Phyllis Sellick played piano music by Vaughan Williams, Holst and Tippett at a concert given by the LONDON CONTEMPORARY MUSIC CENTRE at Fyvie Hall.

The B.B.C. ORCHESTRA paid its annual visit to London in May, when Sir Adrian Boult conducted four concerts at the Albert Hall. The programmes included Vaughan Williams's fourth symphony in F minor on May 12 and Bliss's "Morning Heroes" on May 15. Sir Adrian Boult also conducted the LONDON PHILHARMONIC ORCHESTRA in a special Empire Day concert at the Albert Hall and the programme included Butterworth's "A Shropshire Lad." This same work and Ireland's "These Things Shall Be" were heard in a St. George's Day concert given by the NATIONAL SYMPHONY ORCHESTRA at the Albert Hall. The LONDON SYMPHONY ORCHESTRA took part in a Festival of Russian Music at the Albert Hall during the first week in June, and the conductors included Sir Adrian Boult and Dr. Heathcote Statham. On June 9 Sir Adrian Boult conducted this orchestra in its Fortieth Anniversary Concert. In its Sunday concerts at the Cambridge Theatre, Dr. Malcolm Sargent conducted on April 23, Dr. Heathcote Statham on June 11, and Stanford Robinson on June 18. Cyril Smith was the soloist on April 9 and June 11. The first London appearance of the reconstituted HALLÉ ORCHESTRA took place at the Albert Hall on May 26 with John Barbiroli as conductor and Kendall Taylor as soloist. The JACQUES STRING ORCHESTRA conducted by Dr. Reginald Jacques gave concerts at the Wigmore Hall on May 13 with Léon Goossens as soloist, on June 10 with Gordon Bryan, Léon Goossens and Joseph Slater, and on June 27 in conjunction with the English Folk Dance and Song Society. Dorothea Aspinall was the soloist in Arnold Foster's piano concerto, and the programme also included Butterworth's "Banks of Green Willow" and an "E.F.D.S. Medley" specially composed by Vaughan Williams. The same orchestra took part in a series of Serenade Concerts (sponsored by C.E.M.A.) in the William III Orangery at Hampton Court on four Sunday evenings in June and July. During Sir Henry Wood's Jubilee season of PROMENADE CONCERTS at the Albert Hall Vaughan Williams's "Fantasia on a Theme of Tallis" and Sir George Dyson's overture "At the Tabard Inn" were played on June 13, and Benjamin Britten's "Scottish Ballad" for two pianos and orchestra on June 17. Soloists included George Thalben-Ball on June 10, Richard Adeney on June 14, Sammons on June 15, and Margaret Plummer, Patricia Sutton-Mattocks and Denis Holloway on August 8. Owing to enemy action this last concert had to be relayed from a B.B.C. studio.

At WIGMORE HALL recitals were given by Marjorie Alexander on May 6, Franz Reizenstein on May 15, Colin Horsley on May 20, Margaret Ritchie on May 26 (assisted by Anatole Mines, Olive Zorian and John Francis), Winifred Copperwheat and Harry Isaacs on May 30, Eric Hope on June 1, Audrey Piggott on June 2, Maria Donska and Hilda Bor on June 7, and May Harrison and Sybil Scanes on June 29. In a summer season of GERALD COOPER CHAMBER CONCERTS at the same hall, artists taking part included James Harvey-Phillips and James Whitehead on April 23, Kathleen Long with her trio on May 7, the Carter String Trio and Joseph Slater on May 21, Jean Stewart on June 4, and the Menges String Sextet with Ruth Pearl and Irene Richards on June 18. On this last occasion the programme included Vaughan Williams's Double Trio in A minor. In the similar NORAH SCOTT TURNER CHAMBER CONCERTS Maria Donska, James Whitehead, Ruth Pearl and Gladys Corlett took part on April 27, Albert Sammons on May 12, and Pauline Juler and Denis Brain on June 9. At the POLYTECHNIC, Regent Street, piano recitals were given by Angus

Morrison on May 11, Arthur Alexander on June 8, and Colin Horsley on June 15. At the NATIONAL GALLERY CONCERTS artists included John Francis, Millicent Silver, Ernest Tomlinson, Barbara Hill, Irene Richards, Pauline Juler, Kathleen Long and Eric Gritton during April; Katharine Goodson, Arnold Goldsborough, Olive Zorian, James Whitehead, Ivor James, the Menges string quartet, Frank Merrick, Arthur Alexander, Helen Just, Jean Stewart, Eleanor Warren, Kathleen Long, James Harvey-Phillips, James Whitehead and Freda Swain during May; Kathleen Moorhouse, Maurice Jacobson, Margaret Chamberlain, Ivor James and the Menges string quartet, Natasha Litvin, the Carter String trio, Pauline Juler, Peter Pears, Benjamin Britten, James Harvey-Phillips and Joan and Valerie Trimble in June; and Eric Harrison, Kendall Taylor, Kathleen Long and James Whitehead in July.

The BACH CHOIR, conducted by Dr. Reginald Jacques, gave a performance of the B minor Mass at the Albert Hall on May 1. The Jacques orchestra was led by Ruth Pearl, and Dr. Osborne Peasgood was at the organ and Dr. Thornton Lofthouse played the continuo part. Soloists included Eric Greene and William Parsons.

At SOUTHWARK CATHEDRAL Dr. Cook conducted a performance of the St. Matthew Passion on April 1. Dr. Lofthouse played the continuo, and soloists included William Parsons, Eric Greene and Margaret Field-Hyde. As a tribute to Sir Henry Wood the GOLDSMITHS' CHORAL UNION sang "Messiah" at the Albert Hall on May 27, under their conductor, Frederick Haggis. Arnold Greir was at the organ, and Dr. Lofthouse again supplied the continuo. The UNIVERSITY OF LONDON MUSICAL SOCIETY, conducted by Dr. Lofthouse, included Britten's Festival Cantata "Rejoice in the Lamb" in their programme at the Royal College of Music on June 24. Eric Harrison was at the organ, and the orchestra was comprised of students of the R.C.M.

At St. Marylebone Parish Church the Renaissance Singers conducted by Michael Howard gave a programme of Music of the Polyphonic Era on June 3. They also took part in a Concert Spirituel, under the auspices of the French Committee of National Liberation, at St. Peter's, Eaton Square, on June 22. At the Church of the Holy Trinity, St. Marylebone, William Tubbs played the whole of Bach's "Orgelbüchlein" at two recitals on February 26 and March 11. The London Fire Forces String Quartet (1st violin, William Hulson; cello, Willem de Mont) gives regular chamber concerts in London, and a "Dr. Johnson's Suite" specially composed for the quartet by William Leonard Reed, was recently given its first performance at Dr. Johnson's House, Gough Square. Dr. Reed joins the quartet in all performances of piano quintets.

THE ROYAL COLLEGIAN ABROAD

THE PROVINCES

ALTON. At a concert given in St. Lawrence's Church on April 21 Dr. Harold Rhodes played a Handel organ concerto and the Merritt String Orchestra, conducted by Kathleen Merritt, also played. Dorothy Everitt plays 2nd violin in the orchestra and Veronica Gotch leads the violas.

BATH. The Chamber Music Club, on April 16, gave Tippett's 2nd string quartet. Songs by Bliss, Butterworth and Stanford were sung at a recital on May 14.

BEDFORD. Butterworth's "A Shropshire Lad" was given by the B.B.C. Orchestra under Sir Adrian Boult on April 19.

BELFAST. Parry's "Blest Pair of Sirens" was performed by the Belfast Philharmonic Society on April 21.

BIRMINGHAM. The City Orchestra has played under the general conductorship of George Weldon. Among the works performed have been Dyson's violin concerto (soloist, Albert Sammons), Gordon Jacob's Passa-

raglia, Hely-Hutchinson's "The Young Idea," and Prokoviev's "Peter and the Wolf" (soloist, George Baker). The City of Birmingham Choir gave Bach's B minor Mass on April 16, Ruth Naylor being one of the soloists. Professor Hely-Hutchinson played Beethoven's concerto in G, and joined in cello sonatas, at a concert of the University Musical Society on February 24. This society gave a viola and piano recital on January 27 at which sonatas by Bliss and Walthew were played. Cyril Smith was the solo pianist at a concert given by the London Philharmonic Orchestra.

BRISTOL. On March 17 Vaughan Williams's 5th symphony was played by the B.B.C. Orchestra under Sir Adrian Boult.

CAMBRIDGE. Moeran's "Songs of Spring Time" were given here by the Philharmonic Society. Vaughan Williams conducted the first performance in Cambridge of "Dona nobis pacem" on March 7, and Patrick Hadley conducted Britten's "Hymn to St. Cecilia" and his own setting of Pryce-Jones's "Travellers."

CHESTERFIELD. Parry Jones was one of the soloists in a performance of "The Creation" by the Chesterfield Bach Choir on April 30.

EDINBURGH. On March 18 a recital was given in St. Mary's Cathedral under the auspices of the Edinburgh Society of Organists. The programme included works by Stanford and Vaughan Williams. Ian Whyte and Guy Warrack have been among the conductors of the Reid Orchestra and Cyril Smith has played with the Scottish Orchestra. This Orchestra gave, with Solomon as the soloist, the first performance, here, of Bliss's concerto. Professor Newman joined in a programme of cello sonatas at the historical concert at the University on March 7; Vaughan Williams's 5th symphony was played by the Hallé Orchestra on May 10 and Evelyn Rothwell was the soloist in a concerto for oboe on themes by Corelli. Kendal Taylor played Prokoviev's piano concerto on May 12.

GLASGOW. Bliss's piano concerto, Moeran's symphony and Vaughan Williams's 5th symphony have all been played here by the Scottish Orchestra. The Bach Cantata Club gave Parry's "Job" in March. The Chamber Music Society played a work by Ireland at its final concert of the season and Holst's "Rig Veda" hymns have been given. The Menges String Quartet played a work of Britten's for the Chamber Music Society; the Glasgow String Orchestra played a new suite by Howells in January and "Hiawatha's Wedding Feast" was performed on February 9.

GUILDFORD. Dunhill's "Triptych" for viola and orchestra (soloist, Bernard Shore) was played at the symphony concert on February 19 and also Somervell's Sea Symphony "Thalassa."

HANLEY. On March 30 Kathleen Long played Bach's D minor concerto with the Newcastle (Staffs) String Orchestra. Benjamin's oboe concerto on Themes by Cimarosa was played on April 20. Maurice Jacobson conducted the Etruscan Society on May 21 in his "Lady of Shalott."

HARROGATE. Anthony Hopkins gave the second of the Discussion Group's recitals on April 2.

HITCHIN. The Rural Music School Council is organising a summer school for string teachers in August at Offley Place, near Hitchin. Arthur Trew will be the coach for the cello section.

HORSHAM. Grace Humphery (Mrs. Harmsworth), who is Hon. Organising Secretary of the Horsham Music Circle, writes that during the last two years the following Collegians have performed at the Circle's concerts: Jean McCartney, Penelope Simms, Antony Hopkins, Donald Munro, Margaret Harmsworth, Irene Richards, Cecilia Keating, Robert Scott, Freda Caplan, Pat Lovell, Colin Horsley, Anita Mansell, Pamela Hind, Vivien Hind, Molly Panter, Ruth Gipps, Marion Brough, Jean Norris, Grace Humphery, Beatrice Harrison and Margaret Harrison. Also at Horsham Beatrice Harrison gave a recital with Grace Humphery, assisted by Donald Munro, on behalf of the R.A.F. Benevolent Fund in Wings for Victory Week.

HUDDERSFIELD. The Hallé Orchestra played Vaughan Williams's 5th symphony on February 16 and again on April 12. Dr. Malcolm Sargent conducted the Choral Society in "Acis and Galatea," William Parsons being one of the soloists.

KENDAL. Colin Horsley gave a piano recital on July 12 for the Midday Concert Club. Margaret Bissett gave a recital on June 26 at which she included in her programme songs by Vaughan Williams, Michael Head, Armstrong Gibbs, John Ireland, and Emily Daymond's arrangement of Bach's air "Calm and tranquil lie the sheepfolds."

LEEDS. Vaughan Williams's 5th symphony was played by the Hallé Orchestra on February 19. Léon Goossens and Cyril Smith have both played at concerts given in the University by the London Concert Society.

LEICESTER. Margaret Bissett and Harry Stubbs gave a song and piano recital at a "Midday Music" Lunch-time concert on July 27.

LICHFIELD. Parry's "Preston" was played at an organ recital on June 14.

LIMPSFIELD. A concert of music by Delius, to commemorate the 10th anniversary of his death was given in Limpsfield Church by May Harrison and Eric Gritten.

LIVERPOOL. Dr. Malcolm Sargent conducted a performance of Bach's B minor Mass, given by the Philharmonic Choir with additional men's voices from the Huddersfield Choir. He also conducted a performance of Dvorák's Stabat Mater given by the Welsh Choral Union, in which Ruth Naylor and Parry Jones were among the soloists.

MALVERN. Kendal Taylor played concertos with the City of Birmingham Orchestra at a concert given on March 8. George Weldon conducted.

MANCHESTER. The following works have recently been given here by the Hallé Orchestra: Dyson's symphony and Moeran's "In the mountain country." Tuesday concerts have included Britten's "Seven Sonnets from Michelangelo," and his piano trio played by the Kamaran Trio (Kathleen Markwell, pianist).

NEWCASTLE. The Bach Choir have performed the following works during the season: Vaughan Williams's Tallis Fantasia, Ireland's Concertino Pastorale and Bliss's "Lie strewn the white flocks." On March 11 King's College Choral and Orchestral Society performed Parry's "Pied Piper."

NEWBURY gave a festival concert on May 10, in which many neighbouring choirs took part. Dr. Thornton Lofthouse conducted. The programme included Benjamin's Cimarosa concerto for oboe and strings (solo, Léon Goossens), Vaughan Williams's "Linden Lea" and "The new commonwealth" and an arrangement for women's voices of "Allan-a-dale" by Stanford.

OXFORD. On January 30 Vaughan Williams's Mass was given by the Oxford Bach Choir and Orchestral Society, conducted by Dr. Thomas Armstrong. Visits have been paid by the London Philharmonic Orchestra in February, Vaughan Williams conducting his 5th symphony, and by the London Symphony Orchestra in March, when Lambert's "Rio Grande" was played, Angus Morrison being the solo pianist. This concert was conducted by Dr. Armstrong. On May 30, at a celebration of the establishment of the Faculty of Music and the raising of the Heather Professorship to the status of full Fellowship, three new Doctorates were conferred, namely, on Mr. J. A. Westrup, Mr. W. N. McKie and Mr. Dykes Bower. A programme of motets and madrigals was sung under the direction of Dr. Armstrong. At a concert of modern music given on May 25 by the Bach Choir and a semi-chorus from Somerville College, Holst's "Hymn of Jesus" was sung, conducted by Dr. Armstrong.

READING. The University Choral Society under Dr. Thornton Lofthouse gave a performance of Bach's St. John Passion on February 19, Dr. Osborne Peasgood playing the organ part. Angus Morrison played Beet-

hoven's C minor concerto with this Society at a concert on May 6. In connection with the Berkshire Musical Festival, organised by the Berkshire Rural Choirs, concerts were given at Wellington College on April 4, Abingdon on April 26 and Reading on June 21. The programmes were mainly identical. At Abingdon and Reading Winifred Roberts was the solo violinist, at Abingdon Vaughan Williams's *Songs of Travel* were sung by Donald Munro and at Wellington College Howard Ferguson played a Haydn piano concerto and Maurice Allen was the accompanist. Dr. Thornton Lofthouse was one of the conductors of the Festival.

SHEFFIELD. Janet Hamilton-Smith sang in one of the Philharmonic Society's concerts, and again in "Elijah." Benjamin's *Cimarra* concerto for oboe and strings was played at a Philharmonic concert on April 21.

TRURO. Four years ago a festival was organised by heads of evacuated schools as a means of promoting good fellowship among the schools; the fourth festival of its kind was held at Truro this year in June. The culminating point in the Festival, musically speaking, was the performance of "Messiah" in Truro Cathedral by the massed choirs of the schools on June 3. Olive Groves was one of the soloists.

WINCHESTER. The 23rd Winchester and County Musical Festival was held in the Guildhall on May 21. Choirs from more than a dozen schools in the neighbourhood took part. Dr. Harold Rhodes conducted and Dr. Sydney Watson was the accompanist. Margaret Bissett sang two groups of solos during the programme including songs by Somervell, Vaughan Williams and Michael Head. The concert concluded with Holst's "I vow to thee, my country" sung by the massed choirs.

WINDSOR. The annual Festival of Church Music was held in St. George's Chapel on July 12. The first part of the programme, before Evensong, consisted of Church music, anthems and motets, Dr. Harris's Evening Hymn being sung. Dr. Harris conducted and Dr. Ley was at the organ. In the second part, May Harrison joined Dr. Harris in a violin and organ recital. At Evensong the anthem was Stanford's "How beauteous are their feet who stand on Sion's hill." Charles Wood's Prelude on "St. Mary" was one of Dr. Ley's organ solos.

WOKING. Tippet's 2nd quartet was played at a concert on June 7.

YORK. Conducted by Iris Lemare, the York Rural Music Society gave a choral and orchestral concert in the Tempest Anderson Hall on May 7. The programme included Stanford's "Songs of the Fleet."

Margaret Bissett sends the following account of concerts at which she has sung during June and July: Concerts for C.E.M.A. with Eric Harrison at Exeter, Chipping Sodbury, Ringwood and Verwood; Winchester Festival; and a recital for the Kendal Midday Concert Club. She also gave recitals at St. Swithin's School, Winchester, and at Portsmouth High School. The programme of the former contained songs by Vaughan Williams, Armstrong Gibbs, Ireland and Emily Daymond's arrangement of an air of Bach's, "Calm and tranquil lie the sheepfolds."

PUBLIC SCHOOLS MUSIC

BLUNDELL'S SCHOOL. Concert by the Jacques String Orchestra.

CLIFTON COLLEGE (Dr. Douglas Fox). Concert by the Menges String Quartet; piano recital by Cyril Smith; a performance of Brahms's *Requiem* with an augmented school orchestra.

ETON COLLEGE (Dr. Henry Ley). Concert by the Léon Goossens Quintet; piano recital by Maria Donska. At the school concert Charles Wood's *Passion Music* was performed. School competitions were judged by Sir George Dyson.

HAILEYBURY (Mr. Hector McCurrach). Cello recital by John Snowden, a concert of old music on period instruments by Cicely Arnold and her players. The following works by Collegians have been performed: Holst's

Fugal Concerto, played by two boys; his "Christmas Day," sung at a carol concert; Stanford's "Revenge" and "Songs of the Sea" and Vaughan Williams's "Sea Songs." School competitions were judged by Mr. Hugo Anson.

LANCING (Mr. Jasper Rooper). On June 8 the Lancing College Choir and the Ludlow Musical Society combined to give a performance of Mozart's Requiem Mass in Ludlow parish church. Mr. Jasper Rooper conducted.

OUNDLE SCHOOL (Mr. J. A. Tatam). Concert by the Menges String Quartet and a piano recital by Edward Mitchell; also senior and junior concerts.

TRENT COLLEGE. Stanford's "Songs of the Sea" were sung by the Concert Choir and Orchestra at the concert on June 24.

ABROAD

AFRICA—NAIROBI. Evelyn Harmsworth (Mrs. Glegg) has played several times at the Nairobi Musical Society's concerts, most of which have been broadcast. She is teaching a great deal, both privately and at the Kenya High School, and is on the list of teachers for the new Conservatoire of Music at Nairobi.

PIETERMARITZBURG. Eveline Ireland writes that she has been appointed lecturer in music at the Natal Training College in Pietermaritzburg.

NORTH BORNEO. Many Collegians will recall Violet Brough and her admirable work as a specialist in playing the viola d'amore. In 1937 she went out to North Borneo to marry Mr. Rutter, the Resident at Sandakan, and since January, 1942, when the Japanese took them prisoner, they have been in an internment camp—news which brings keen regret to her friends. Collegians will all unite in wishing her and her husband a safe, happy return to England, and in expressing their sympathy to Mrs. Brough (Violet Brough's mother) in her long vigil of waiting and watching for their liberation.

SCHOOL APPOINTMENTS

Jacqueline Bett to Howell's School, Denbigh; Eileen Brown to Queen Margaret's School, Castle Howard; Joyce Bulstrode (T.T.C.) (part-time) to Carlyle School, S.W.10; Ruth Bunner (G.R.S.M.) to Streatham Hill and Clapham High School; Irene Clarke (G.R.S.M.) to Wiggeston Grammar School, Leicester; Sylvia Faust (G.R.S.M.) to Nonsuch Secondary School, Cheam; Jean Forsyth (T.T.C.) to Frensham Heights School; Margaret Goode (G.R.S.M.) to Bolton School, Lancs; Joan Gray (G.R.S.M.) (part-time) to Burlington Secondary School, W.12; Audrey Jones to Portsmouth High School; Joy Lomax to Chatham County Secondary School; Pat Lovell (G.R.S.M.) to Whyteleafe County Secondary School, Purley, and Clapton County School; Diana Pearman (part-time) to Wychwood School, Oxford; Muriel Richardson to West Heath, near Bletchley; Helen Russ to Shrewsbury High School; Nancy Todd to Wakefield High School; Constance Pilkington (G.R.S.M.) to Music Adviser to County of Oxfordshire; Pamela Gauntlett to King Edward's School, Louth; Alison Young to Penkull Secondary School, Stoke-on-Trent.

GRAMOPHONE RECORDS

Ivor Gurney's "The Apple Orchard" has been recorded. Bizet's "Carnival of Rome" and Rimsky-Korsakov's "Ivan the Terrible" conducted by Constant Lambert recorded by the new Liverpool Orchestra. Prokofiev's "Love of the Three Oranges" played by the N.B.C. Orchestra of America and conducted by Stowkowski. Dohnanyi's Variations on a Nursery Tune played by Cyril Smith with the Liverpool Philharmonic Orchestra under Dr. Sargent (Columbia). Vaughan Williams's Symphony in D played by the Hallé Orchestra under John Barbirolli.

H.M.V. Brahms's Trio in E flat, Op. 40, for violin, piano and horn (A. Busch, R. Serkin, A. Brain) (D.B. 2105-8).

BIRTHS

COOKE. On June 8, at Lexington, Mass., U.S.A., to May (née Ludwig), wife of Francis Cooke, a third son (Duncan Charles).

WEIGALL. On July 28, to Molly (née Coad), a son.

SWANN. On August 31, to Tess (née Gleadowe), a son.

MARRIAGES

GOODMAN—FURNESS. On December 18, 1943, at Melton Mowbray, Leics, Peter Goodman, Lieut. Pioneer Corps, to Mary Sheena Furness.

EISLER—LAYTON. On June 12, 1944, at Caxton Hall, Westminster, Paul Eisler, serving in the Czech Army, younger son of Mr. and Mrs. F. Eisler, to Jean, second daughter of Sir Walter and Lady Layton.

OBITUARY

COLONEL RAYMOND W. FFENNEL

With the recent death of Colonel Raymond ffennell the College has lost a wise councillor and the students a kind and liberal friend. He had been a member of the governing body for several years, and during that time was always solicitous for the welfare of students of fine gifts but slender resources, and in many cases interested himself actively in helping them. He was particularly attracted to the work of the teachers' training courses and the large number of junior students from the London County Council who, under Miss Angela Bull's direction and the wise assistance of Sir Percy Buck, brought much fine material to the College and not a little renown. The "ffennell prizes" will be a permanent memorial to him in the College. During the war these prizes have unfortunately been in abeyance, owing to enemy occupation of the country from which the dividends came.

At Oxford, where he lived since 1918, the same desire to serve the interests of the young is equally evident. On the heights of the Wytham estate he built and endowed open air camps for holidays for young people of Oxford, of London and other places where, free to wander in most beautiful surroundings, and housed in well-built and comfortable quarters, they can get at close grips with nature and imbibe a sense of freedom and good will which are a wonderful restorative to crowded town life.

Raymond ffennell was one of that select band who are always planning kind things to do for other people, and especially for such as have little chance of helping themselves. One knows of innumerable cases in which his help has made all the difference. In South Africa he was a great man of affairs, and has left behind him there many generous benefactions. His creation and endowment of the Dominions Rifle Shooting Competitions Trophies (he himself was a crack shot) has flourished beyond the widest dreams and has had no small effect on the titanic struggle to which we to-day have good hope of seeing a victorious end. His benefactions to Oxford University need no comment, for they are of the nature of perpetual enjoyment.

H. P. A.

REVIEWS

MUSIC

A CHILD OF OUR TIME. Oratorio. Words and music by Michael Tippett. Schott and Co., Ltd. Vocal score. 12/6.

By now most readers of the daily press and musical periodicals know the history of this remarkable work; how its plan and words sprang into existence from Michael Tippett's intense indignation at a story of Nazi

oppression; how its music was composed with absorbed concentration during the great "blitz" of 1940-41; and how, on its first performance in London last March it was immediately recognised as one of the most significant manifestos of contemporary British music. Now comes the vocal score to clinch earlier impressions. Seldom has an oratorio seemed so completely unlike the traditional examples of the form. Yet fundamentally its pattern is as strong and balanced as a Handelian oratorio. The division into three parts (or cantos) in fact derives from "Messiah," while the Negro Spirituals which are introduced serves much the same purpose as the chorales in Bach's "St. Matthew Passion Music." They add a singularly touching element to the work, which is scored for four solo singers, chorus, and orchestra and is laid out in recitatives and solos, four-part and double choruses, with orchestral passages and accompaniments supplying imaginative comments upon the text. Not the least striking feature in Tippett's technique is his fusion of old with modern methods. He is equally at home in the complexities of Tudor rhythms and the "vernacular," as he calls it, of to-day—in other words, jazz and swing. But perhaps it is in his type of emotion that his oratorio is most definitely of the stuff of our own time. Though written out of high-powered conviction, the music has often the curious semi-detachment between experience, emotion and expression that is a self-protective instinct in the generation of to-day. There are places in the oratorio possessing the peculiar quality described by Yeats in his poem about "the cold and rook-delighting heaven, which was as if it burned and was but so much ice the more." Yet, as one learnt at the performance of "A Child of our time," Parts 1 and 2 could so affect the listeners that they sat spell-bound and not always dry-eyed. Why Part 3 did not maintain this ascendancy over the audience is a question for which the answer must probably be sought in the particular performance. Surely it should have been possible, by proper integration and long, sustained phrasing, to make the concluding numbers what they were intended to be—the consummation of the whole.

M. M. S.

SINFONIETTA. For full orchestra. By Gordon Jacob. Full score, 15/- net. Joseph Williams, Ltd.

Among the notable sayings of that great teacher of composition, the late Sir Charles Stanford, which are worth remembering, is the remark that he made when someone praised a certain modern symphony for its "atmosphere." "I call it fog," he said.

It is always a mighty relief to emerge from fog into daylight. What a joy it is to come across an important orchestral work with clear-as-crystal scoring—never a note too few or a note too many, and every effect calculated to a nicety! Nor is this *Sinfonietta*, with its modest orchestral requirements (there are only two horns, two trumpets, and one trombone in the score) merely a display of able craftsmanship. Each of its three movements possesses charm and vitality of subject-matter, combined with a sunny freshness which is altogether unusual in the work of a composer of to-day.

It is difficult to decide which is the most attractive section. The crisp subject-matter of the opening *Allegro*, embellished with so many deft touches of orchestral colouring, holds our interest and carries us hopefully through many transformations and harmonic surprises.

The second movement, a brief *Allegretto semplice*, gives us exactly the contrast needed after the bustling energy of what has gone before. Both of its main subjects are built upon a graceful swinging rhythmic pulsation in 6/4 time; yet there is, once more, plenty of harmonic variety, so that the result is in no sense monotonous.

The Finale, charged with an almost Haydn-like vivacity, is, on the other hand, provided with considerable thematic variety. In the main, however, it pursues a brilliant career, making a fitting ending to an exuberant and wholly pleasurable work.

Dr. Jacob must be congratulated on a notable achievement, which will certainly add to his growing reputation as an orchestral writer of distinction.

The score of the Sinfonietta is admirably engraved and produced, and we have the publisher's assurance that printed orchestral parts will soon be available. There is little doubt that the work will take its place amongst the outstanding British musical publications of our time.

T. F. D.

BOOKS

PSYCHOLOGY FOR MUSICIANS. By Percy C. Buck. Oxford University Press. 7/6.

In an age of specialists suspicion still may fall upon the man who concerns himself with subjects outside his own declared profession. In recent years a small but distinguished body of "suspects" have honoured the profession of Music. Parry with philosophy, Hadow with International Finance, Tovey with Anything under the Sun—these challenged the frozen boundaries. And is not the R.C.M. to-day ruled by the author of a standard treatise on grenades?

If, now, Sir Percy Buck writes a book on "Psychology for Musicians" he may appear to join the honourable company of suspects, to dare the common view that Psychology is a fashionable delusion, and even to risk the final humiliation of being accounted a considerable musician among psychologists.

Actually he does more: much more. In little over a hundred pages he throws out sharp challenges. Sharp, because they are flung at you and me. The blow is only a little softened by their being directed ostensibly at "students" and "teachers."

Unless we are ready to meet these challenges we musicians will fall like ninepins—all of us: students, teachers, listeners, instrumentalists, singers, Musical Doctors, A.R.C.M.s, ancient professors—the whole galaxy of our academic circle.

But, maybe, we are down already? In that case there is but a kindly hand put out to help us rise; the barbed shaft is only a familiar stylo that for years, gently but cogently, has covered students' reports with the largest-hearted advice in the smallest handwriting in Europe.

The butt of this book's wit and wisdom is the slipshod mind. It seeks to define how, where, and to what extent psychology can assist the practical musician—the instrumentalist, the singer, the teacher especially. One of its main tasks is to eliminate unco-ordinated effort, and to substitute a method of work based upon the recognition of principles underlying facts. It attempts not so much to present a mosaic of Psychology, but to bring about (through study of the science itself) a realisation that "Life is a bigger thing than any of its branches, including Music."

Where Buck the Teacher goes, there go also the three Socratic questions—What? Why? How? The lazy-minded may resent their intrusion into the lecture-room, much as Dr. Johnson deplored their being made a basis of conversation among gentlemen. . . . With the questions go definitions. The author offers all teachers an article of faith: "In the beginning is definition."

Among musicians the very chapter-headings will need defining. Dr. Buck is gentle with our common vagueness about even purely musical terms—"Binary," "Tonality," "Key" and the like. Often he defines the term and excuses the vagueness in one graceful verbal act. Somehow,

at the end of a chapter on "Reaction" or "Habit," or "Apperception" or "Will," he will leave us feeling that he has merely reminded us of things temporarily forgotten or overlooked. We may catch an echo of Eliza Dolittle's cry-from-the-heart in the presence of the term "subjective." But her Professor Higgins was no Professor Buck. We are spared her horror, even when confronted by "Contiguity of Impression" or "Apperception-Masses."

If this book did no more than explain terms it would fall far short of its author's purpose. That purpose lies through and beyond these baffled scientific terms; is fixed in the principles of the science itself; is concerned with their active application to our pursuit of Music alike in the spheres of technique and interpretation.

Psychology could once be defined as "Organised Common Sense about Human Nature"; later, and more briefly, as the "Science of the Mind." The contents of this book cover both definitions, but the emphasis is upon the second. "Every musician, whether performer, teacher, or composer, has to make his appeal to the minds of his fellow-creatures; so he may reasonably expect to make that appeal more effective if he has studied the apparatus with which he has to make contact."

Dr. Buck approaches and discusses many of the abiding problems of teaching: that of the "difficult" pupil; that of misapplied conscientious carefulness in practising; that of control and its implications for instrumentalists; or the directly human question of sustaining interest and holding attention; or the specialised difficulties of sight-reading and transposition. For each of these he offers us nearly a chapter apiece, and the approach is through the application of psychological principles. A pervasive optimism tempers his estimate of our chances of success. Often he tells us less than he would wish to, doubtless because he fears an exhaustive discussion might diminish those chances. It is a reservation we must acknowledge, lest we find a foolish question on our lips: "Why does he ignore some of the purely 'harmonic' difficulties that stand in the way of better score-reading or improved transposing? Surely he *knows* them all!"

Of course he knows them. But he expects us, also, to know that it is policy, in this book, to stop short of exhaustive statement and investigation. He purposely leaves us to our own initiative in tracing the further implications in this or that set of facts. In line with the chief aim of Education itself, he would increase our discrimination rather than our learning. Willing to put us wise as to the intricacies of bodily and muscular movements, he would blush to over-elaborate, or to barge us of "the merciful gift of forgetfulness" where memory is concerned.

His argument is not given to the breaking of bounds. But there is no apology for occasional opposition to those men of pure science who do not willingly admit Psychology's approach to the domain of Ethics and Morality. Why, indeed, should there be? Sir Percy is not just a musician among psychologists. He is a musician first and last, addressing himself to fellow-artists (young or old) and not to men of pure science. Clearly he is asking us not to divorce Experience from Imagination, and begs us not to be unaware of the link between personal character and artistic achievement. Against the unaware he quotes Emerson: "What you *are* shouts so loud that I cannot hear your words." To the dry-as-dusts he brings Einstein's dictum: "Imagination is more than knowledge; for knowledge is limited, but Imagination encircles the world."

Sir Percy quotes aptly from a brilliant array of thinkers, but himself remains the most quotable of all. In mere money this book will cost you about three-halfpence a page. But wisdom has no price.

H. H.

R.C.M. STUDENT ACTIVITIES, MIDSUMMER TERM, 1944

In spite of buzz-bombs, doodle-bugs or just plain pilotless-planes, there have still been, to continue in war-time language, definite signs of activity.

On June 2nd a string orchestra, under the direction of Leonard Salzedo, gave a lunch-hour concert in aid of the "International Student Movement" at the Imperial College Union to a large and enthusiastic audience. The programme consisted of the *Eine Kleine Nacht Musik* by Mozart and *Two Elegiac Melodies* by Grieg.

All arrangements were made for the annual "Musical Bee," even to the erection of arresting posters, before it was discovered that the time fixed coincided with the hour of an orchestral concert. As it was impossible to fix another, owing to examinations, we are still hoping to hold it this term.

The madrigal group meeting every Wednesday at 1.15 p.m. is prospering well. Students present are invited to "take over" and also to bring compositions of their own. One of the exceedingly rare occasions on which our gravity deserted us was during the reading of a well-established madrigal informing us that "All sweets are hard to get," thus conjuring up an incorrect but poignant picture of Personal Points.

All who wish to join will be welcome.

MADELEINE DRING.

THE LONDON INTER-FACULTY CHRISTIAN UNION

Although numbers have been rather less than formerly, the interest and spirit of the meetings have been fully maintained. Our speakers have chosen a wide variety of subjects, all of which have been practical and timely, and discussions have contributed to a better understanding of many difficult problems and have been characterized by good humour.

During the term a sum of £3 3s. has been subscribed towards the Missionary Fund for Dr. Casson in Africa.

We lose several members next term and would like to take this opportunity of wishing them every success.

HONORARY DOCTORATE

OXFORD. In Convocation on May 30th, 1944, three honorary doctorates were conferred, to celebrate the establishment of a Faculty of Music and the raising of the Heather Professorship to the status of a full Professorship; after which Sir Hugh Allen conveyed the thanks of the Faculty to the University, and Dr. Armstrong conducted a special choir in a programme of motets and madrigals. One of the new doctors was an old R.C.M. student, W. N. McKie, organist of Westminster Abbey, formerly organist of Magdalen, who was presented as "*Australiensis virtutis ac roboris specimen, skilful at the seges aena of the organ pipes.*"

COLLEGE CONCERTS

WEDNESDAY, MAY 10th (Recital)

By PATRICIA SUTTON-MATTOCKS, A.R.C.M. (Leverhulme Scholar) (Piano)

and IVOR EVANS, A.R.C.M. (Macfarlane Scholar) (Bass-Baritone)

Sonata in E major, Op. 109 (Beethoven). Four Serious Songs, Op. 121 (Brahms).
 Accompanist: Joyce Scowen (L.C.C. Scholar). Piano Solos: (a) *Reflets dans l'eau*, (b) *Jardins sous la pluie*, (c) *Des pas sur la neige*, (d) *L'isle joyeuse* (Debussy). Three
 Shakespeare Songs: (a) Under the greenwood tree, (b) Come away, Death, (c) Blow, blow thou winter wind (Madeleine Dring). Accompanist: Madeleine Dring (L.C.C. Scholar).

WEDNESDAY, MAY 17th (Chamber)

Quartet for Flute and Strings in D major, K.285 (Mozart)—Joan Harris, A.R.C.M., Blanche Mundlak (L.C.C. Scholar), Vivien Hind (Pringle Scholar), Amaryllis Fleming (Associated Board Scholar). Barcarolle in F sharp major (Chopin)—Betty E. Williams (Pringle Scholar). Sonata for Violin and Piano No. 2 in A minor (Ireland)—Sheila Vine (L.C.C. Scholar), Margaret Plummer, A.R.C.M. Piano Solos: (a) Intermezzo in B flat minor, (b) Intermezzo in C major, (c) Rhapsody in E flat major (Brahms)—Pamela Gauntlett, A.R.C.M. (Grove Scholar). Organ Solo: Toccata and Fugue in C major (Bach)—John Busbridge, A.R.C.M. (Whitcombe-Portsmouth Scholar).

WEDNESDAY, MAY 24th (Chamber)

Sonata for two Violins and Piano in G minor (Handel)—Mylanwy Gwyn-Williams (Associated Board Scholar), Blanche Mundlak (L.C.C. Scholar), Pat Gilder (L.C.C. Scholar). Concertstucke for Trumpet and Piano (Walter Gehr)—David Mason (L.C.C. Scholar), Joan Jones (Wesley Exhibitioner). Trio for Flute, Oboe and Piano in C minor (Locillet)—Frank Gillham (Leverhulme Scholar), Marion Attwood (Scholar), Hester Preedy (Clementi Exhibitioner). Passacaglia for Violin and Piano (Sammurini-Nachez)—Herbert Revilliod, Deirdre Fenton, A.R.C.M. (Hedley Satchell Exhibitioner). Songs: (a) The maiden, (b) Armida's garden, (c) My heart is like a singing bird (Parry)—José Walehouse, Accompanist: Mara Ross (Associated Board Scholar). Organ Solo: Toccata and Fugue in D minor (The Dorian) (Bach)—Judith Gummer (Wesley Exhibitioner).

TUESDAY, MAY 30th (The Second Orchestra)

Overture, Don Giovanni (Mozart). Piano Concerto No. 3 in C minor (Beethoven). Joyce Honner (L.C.C. Scholar). Symphony No. 31 in D major (The Paris) (Mozart). Conductor: Boyd Neel.

WEDNESDAY, MAY 31st (Chamber)

Chromatic Fantasia and Fugue (Bach)—Jillian Prestwich. Sonata for Violin and Piano in E minor, K.304 (Mozart)—Blanche Mundlak (L.C.C. Scholar), Faith Rebbeck. Piano Solos: (a) Ondine, (b) L'isle joyeuse (Debussy)—Margrèt Eriksdottir. Divertimento for String Trio in E flat major, K.563 (Mozart)—Leonard Salzedo, A.R.C.M. (Macfarlane Scholar), Jean McCartney (Caird Scholar), Martin Lovett (Leverhulme Scholar).

WEDNESDAY, JUNE 7th (Chamber)

Organ Solos: Two Choral Preludes by Antonio de Cabezon and two by Bach—William Kahle. Violin Sonata in B flat major, K.464 (Mozart)—Betty Richardson, A.R.C.M. (Esther Greg Exhibitioner), Margaret Plummer, A.R.C.M. Piano Sonata in E flat major, Op. 81a (Beethoven)—Tessie Briffa (Scholar). Songs: (a) Ständchen, (b) O kühler Wald (c) Das Mädchen spricht, (d) Von ewiger Liebe (Brahms)—Mirjam Myro. Accompanist: Sheila Mossman (L.C.C. Scholar). Piano Solos: Three Intermezzi and Rhapsodie, Op. 119 (Brahms)—Sheila Mossman (L.C.C. Scholar).

THURSDAY, JUNE 8th (The First Orchestra)

Overture, Die Meistersinger (Wagner). Prelude to Act III and Apprentices' Dance (Die Meistersinger) (Wagner). Piano Concerto No. 5 in E flat major (The Emperor) (Beethoven)—Maurice Roberts, A.R.C.M. Five Slavonic Dances (Dvorák). Conductor: The Director.

WEDNESDAY, JUNE 14th (Chamber)

Piano Sonata in F sharp major, Op. 78 (Beethoven)—Madeleine Hall (Scholar). Concerto for four Violins and Strings (with Piano accompaniment) (Vivaldi)—Alan Lovreday (Scholar), Haig Kouyoumdjian (Scholar), Herbert Revilliod, Hugh Bean, Faith Rebbeck. Songs: (a) There's a bower of roses, (b) The fairy lough, (c) Cuttin' rushes (Stanford)—Margaret Wortley (Associated Board Scholar). Accompanist: Mara Ross (Associated Board Scholar). Sonata for Violin and Piano (Debussy)—Winifred Roberts (L.C.C. Scholar), Denis Holloway (Waley Exhibitioner). Piano Solos: (a) Raganmullin, (b) Amberley Wild Brooks (John Ireland), (c) Runc (E. J. Moeran), (d) Fireflies (Frank Bridge)—Jacqueline Belt, A.R.C.M.

WEDNESDAY, JUNE 21st (Chamber)

Prelude and Fugue in C major ("48," Book II), Prelude and Fugue in F minor ("48," Book II) (Bach)—Fraser St. George Kirke, A.R.C.M. (Leverhulme Scholar). Sonata for Cello and Piano in A major, Op. 69 (Beethoven)—Amaryllis Fleming (Associated Board Scholar), Deirdre Fenton, A.R.C.M. (Hedley Satchell Exhibitioner). Three Soprano Arias with Oboe obbligato: (a) Heut, ihr Augen, auf zu wachen, (b) Seutzer, Tränen, Kummer, Not, (c) Gerechtich Gott, ach, rechest du (Bach)—Patricia Andrew, A.R.C.M. (Leverhulme Exhibitioner). Oboe obbligato—Marion Attwood (Scholar). Continuo—Hester Preedy (Clementi Exhibitioner). Piano Solos: (a) Cloche à travers les feuilles, (b) Et la lune descend sur le temple qui fut (Images, 2nd series), (c) Dr. Gradus ad Parnassum (Children's Corner) (Debussy)—Anne Burrows.

DRAMA

A performance by the pupils of the Dramatic Class was given in the Party Theatre on Monday, June 26.

"CHILDREN IN UNIFORM"

By Christa Winsloe. Translated by Barbara Burnham.

The action takes place in 1932 in a girls' school in Prussia.

Fräulein von Nordeck (Headmistress), Madeleine Dring; *Excellency von Ehrenhardt* (Manuela's aunt), Norcen Mason; *Grand Duchess* (Patroness of the School), Sylvia Mason; *Countess Krenitz*, Beryl Engel. *Mistresses: Fräulein von Bernberg*, Yona Gailit; *Fräulein von Kesten*, Honor Trollope; *Mademoiselle Alaret*, Jean Ham. *Pupils: Manuela von Meinhardt*, Pat Gilder; *Marga von Kasso*, Nora O'Neill; *Treischke*, Margaret Tiley; *Lilli*, Margaret Bessell; *Ilse*, Olive Hughes; *Edelgard*, Pat Jolley; *Oda*, Betty Rees; *Anneliese*, Pleione Kingdon Ward; *Jose*, Peggy Atfield; *Grete*, Peggy Hopkins; *Anna*, Jessica Wright; *Paula*, Brenda Knight; *Frau Alden* (Dancing mistress), Beryl Engel; *Frau Lehmann* (Housekeeper), Eileen McLoughlin; *Hanni* (Nurse), Norcen Mason; *Johanna* (Maid), Eileen McLoughlin.

The play produced by Susan Richmond and Doris Johnston.

L.C.C. JUNIOR EXHIBITIONERS

The County Council Junior Exhibitioners gave their 68th concert on Thursday, June 15. Piano solos were played by Margaret Keggins, Evelyn Staples, Brian Hill, Barbara Kebell, Jean Congrave, Josephine Gabarro, Ian Sillitoe, Margaret Pithers, Bridget Souper, Raymond Grimdate, Jean Satterfield, Christine Moule, Sylvia Veronique, Dorothy Knell, Stanley West, Jean Gregory, Philip Walker, Joyce Haynes, Pat Gardner, Pauline Payne, José Bewick, and Philip Wilkinson. A cello solo was played by Maureen Lovell, and a trio for flute, oboe and piano by Pat Souper, Brenda Fowler and Elsie Jacobs.

A.R.C.M. EXAMINATION

JULY, 1944

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Solo Performing)—

Dring, Madeleine Winifride
Honner, Joyce Lilian
Jesson, Roy Hart

SECTION II. PIANOFORTE (Teaching)—

Bole, Hazel Beatrice
Empson, Hazel Mary
Smeaton, Fay Rosemary (Mrs.)
Winkle, Kathleen Barbara

SECTION V. STRINGED INSTRUMENTS (Solo Performing)—

Violin—

Gwyn-Williams, Heather Myfanwy
Mundlak, Blanche
Roberts, Winifred Florence

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—

*Moye, Edna Lois Kathleen

Viola—

Mundlak, Blanche

SECTION VIII. WIND INSTRUMENTS (Solo Performing)—

Flute—

Gillham, Frank Ronald

Trumpet—

Mason, David Frederick

Flute—

Neill, Ann

* Pass in Optional Harmony.

SECTION IX. SINGING (Solo Performing)—

Fox, Josephine
Lomax, Joyce Kathleen

SEPTEMBER, 1944

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Solo Performing)—

*Dosser, Valerie Janet
Eriksdottir, Margret
Jefferson, Muriel Kathleen
*Southwood, Elizabeth Daphne

SECTION IX. SINGING (Solo Performing)—

Steel, Sybil

* Pass in Optional Harmony.

LIST OF NEW PUPILS ADMITTED TO COLLEGE

Ardley, Margaret	Franks, Joan Lilian
Avelino, Anita Celia Dawn De Paulo	Fry, Bridget Katharine
Ballard, Jean Norwood	Goman, Pauline Elizabeth
Bean, Hugh	Goodman, Mary Sheena
Bearman, Marjorie Frances Byett	Grady, Mary
Bell, Frances Helena	Guidon, Mary Doreen
Bell, Sybil Frances	Hadden, Gordon Pickford
Black, Ian	Hall, Alison Mary
Boyd, Agnes Elizabeth	Halliday, Donald
Boyd, Joan	Haslam, Decina Rosemary
Bromberg, Sheila Zeldia Patricia	Haynes, Joyce Marion
Brooke-Pike, Sally Elizabeth	Helps, Donald
Brookes, Shirley Rosamund	Herdan, Pamela
Brown, Sylvia Florence	Hill, Ronald
Buckingham, Elizabeth	Hopkins, Elizabeth
Burgess, Dorothy	Horne, Eleanor Daisy
Burton, M.	Howden, Margaret Rose
Chapman, Margaret Cecilia	James, Peggy Marise
Cole, Betty Ann Eva	Jones, Lucy
Coleman, Lilian Bessie	Jones, Philip
Copley, Ian Alfred	Joyce, Robert
Cox, Andrew Sebastian	Kells, Iris Victoria
Cox, Olive Rachel	Kwami, Robert Ashong
Dann, Audrey Elsie	Latham, Jennifer Elizabeth
Davies, Mari Ann Thompson	Lewis, Barbara
Davis, Colin	Linsdell, Cora Helena
Dawson, James Anthony	Lomax, Irene Patricia
Day, Marjorie B.	Lyon, Barbara Mary
Downes, Edward	Magee, Micheal
Dymott, Margaret Joan	McVeagh, Mary Diana
Ensell, Mary Hope	Mitchison, Helen
Eyres, Derek Edmund Cresswell	Milgrom, Muriel Rose
Fairbrother, Ann Muriel	Moore-Bridger, John
Foster, Rosemary Joy	Moore, John
Foster, Sheila M.	Morsman, Ursula Marie Blanche
Fowler, Brenda Doreen	Morton, Gillian

Oakley, Margaret
 Olivier, Margaret Rachel
 Papworth, Daphne Stella Florence
 Pearl, Jean Olga
 Pentith, Barbara Phyllis
 Pepys, Alison Margaret
 Phillips, Norma Diana
 Pilgrim, Philip
 Povey, Jean
 Powell, Gwenyth
 Purnell, Donald
 Rance, Stephanie Grace
 Raynor, Christabel Rosalind
 Rose, Louis
 Sandercock, Daphne
 Shilling, Eric
 Sinclair-Barrows, Monica
 Skinner, Hunter Weeding
 Smith, Erica Joy
 Snape, Ralph Cawthorne
 Snow, Ursula
 Souper, Pamela Rosemary

Souper, Patrick Charles
 Southcombe, Sylvia
 Spencer, Betty Campbell
 Stein, Maria Donata
 Studholme, Marion
 Thackray, Roy Sidney
 Thompson, Helen
 Touche, Daphne Margaret
 Trory, Geoffrey B.
 Tucker, David
 Vale, Richenda Mary
 Vernon, Jean Winifred
 Wall, Audrey Winifred Patricia
 Warwick, Edwin Stanley Ransom
 West, Mollie Elizabeth
 Wheadon, Margaret A.
 Williams, Mary Frances
 Wilton, Katharine Audrey Joyce
 Winbow, Margaret E.
 Woodlance, Dennis
 Wright, Robert
 Yuille, Heather Margaret

LIST OF DATES, 1944-45

CHRISTMAS TERM, 1944

GRADING EXAMINATION	...	...	Thursday, 14th September
TERM BEGINS	...	...	Monday, 18th September
TERM ENDS	...	...	Saturday, 9th December

EASTER TERM, 1945

GRADING EXAMINATION	...	...	Thursday, 4th January
TERM BEGINS	...	...	Monday, 8th January
TERM ENDS	...	...	Saturday, 31st March

MIDSUMMER TERM, 1945

GRADING EXAMINATION	...	...	Thursday, 26th April
TERM BEGINS	...	...	Monday, 30th April
TERM ENDS	...	...	Saturday, 21st July

PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1944

It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

First Week

Seventh Week

WEDNESDAY, NOV. 1, at 2.30 p.m.
Chamber Concert

Second Week

WEDNESDAY, SEPT. 27, at 2.30 p.m.
Chamber Concert

Eighth Week

WEDNESDAY, NOV. 8, at 2.30 p.m.
Chamber Concert

Third Week

WEDNESDAY, OCT. 4, at 2.30 p.m.
Chamber Concert

Ninth Week

WEDNESDAY, NOV. 15, at 2.30 p.m.
Dramatic

Fourth Week

WEDNESDAY, OCT. 11, at 2.30 p.m.
Chamber Concert

Tenth Week

WEDNESDAY, NOV. 22, at 2.30 p.m.
Chamber Concert

Fifth Week

TUESDAY, OCT. 17, at 2.30 p.m.
Second Orchestra

Eleventh Week

TUESDAY, NOV. 28, at 2.30 p.m.
Second Orchestra

WEDNESDAY, OCT. 18, at 2.30 p.m.
Chamber Concert

WEDNESDAY, NOV. 29, at 2.30 p.m.
Opera Repertory

Sixth Week

WEDNESDAY, OCT. 25, at 2.30 p.m.
Chamber Concert

Twelfth Week

* THURSDAY, OCT. 26, at 2.30 p.m.
First Orchestra

* THURSDAY, DEC. 7, at 2.30 p.m.
First Orchestra

* Tickets are required for these concerts.

H. V. ANSON, Registrar.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: SIR GEORGE DYSON.

Hon. Secretary: Miss PHYLLIS CAREY FOSTER.

Hon. Treasurer: Miss BEATRIX DARNELL.

Assistant Hon. Secretary: MRS. MORTIMER HARRIS.

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Editor of R.C.M. Magazine: SIR PERCY BUCK.

Hon. Secretary, R.C.M. Magazine: Miss W. BOWDEN-SMITH.

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund:

Miss URSULA GALE.

Hon. Auditor: DR. F. G. SHINN.

The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

The Subscription for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5s. per annum. All other persons pay 7s. 6d. per annum, except Members residing outside the British Isles, who pay 3s. The financial year commences on January 1st.

The Union Office (Room 45) is open for business and enquiries for the present on Tuesday and Wednesday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund exists in connection with the Union, for which only Members are eligible as applicants.

THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

COMMITTEE:—

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The R.C.M. Magazine, issued once a term, is included in the annual subscription for membership of the Union. Subscribers to the Magazine alone pay 3s. a year, post free; single copies, 1s. each.